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the mcgill daily

volume 88

Thursday, September 24, 1998

Issue 6



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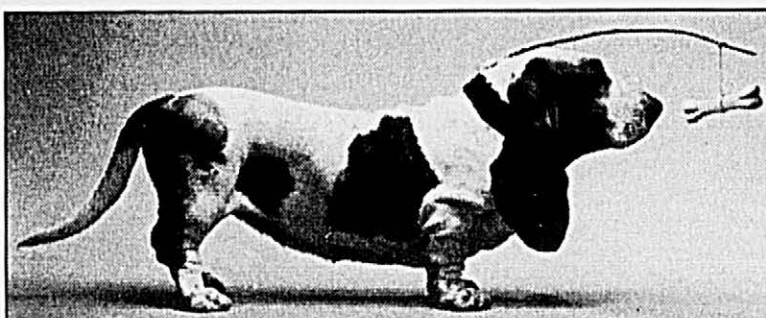
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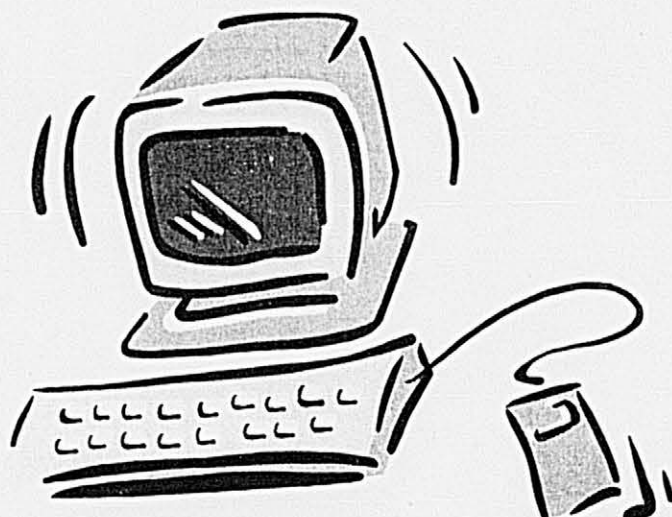
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Take Back the Night

PEACEFUL PROTEST AND FEMALE EMPOWERMENT

by Le'Nise Brothers

// For a woman to walk out on the street at night is not only to risk abuse, but also according to the values of male domination- to ask for it." -an excerpt from Andrea Dworkin's 'The Night and Danger' speech presented at a 1979 Take Back the Night march.

Almost twenty years later, virtually nothing has changed. Walking at night remains a fearful event for women, one in which psychologically, around every corner lies a rapist or attacker. For the past nineteen years, the Take Back the Night march has been the one night a year on which Montréal's women are able to safely walk at night.

"The march is a symbolic gesture, a reclaiming of the

night," says Caroline Stevens, a member of this year's Take Back the Night coalition.

The first Take Back the Night march took place in England in 1877 as a women-only protest against the violence and fear women encountered walking on the streets at night. The first American Take Back the Night event was held in San Francisco in 1978, protesting violence against women, particularly sexual assault. Prompted by a sense of moral outrage in response to feeling dominated by men in every sense of their lives- the march became a outlet for women who wanted a chance to rebel.

This year's event, organized by a coalition of anglophone and francophone women, is meant to be a peaceful protest. Highlights of the event include speeches from Catherine Browne (*L'autre Montreal*) and Anna Louise Crago, a member

of the Coalition for the Rights of Prostitutes.

"The motivation of the walk is that women should be safe to walk at night," commented Stevens.

A feature of the march that has sparked controversy is that it is organized as a women-and-children-only event.

"By men participating, it takes away from the sense of female empowerment," said Stevens.

"I think women have every right to exclude men from the march. However, it should be noted that there are a considerable number of men who support this movement through less public means. It's all about women supporting women," commented Ryan Lotan, a U1 Science student.

Men's groups around the city have been quite supportive, added Stevens, with such organizations as Men Against

Violence Against Women helping to publicize the event. Many are quick to stress that this is not an anti-male event, but one that symbolizes the empowerment that women need and deserve.

Even so, women still face problems when organizing this event. In Calgary, women have been arrested for demonstrating without a permit by the police. In many areas the police have overlooked the simple fact that a march is the safest way that a woman can go out at night.

It is the hope of the organizers that Take Back the Night will change attitudes through an acknowledgment of female empowerment, and with this attitude change will come a change in behaviour toward women.

This year's Take Back the Night event will take place on Thursday, September 24th. The

march begins at 7:00 pm at the Roddick Gates (845 Sherbrooke O.) and ends at 9:30 pm at ISART (263 St. Antoine O.). The closing party is open to both men and women and will feature an eclectic cabaret of female performers.

Erratum

In the "Hyde Park" of the September 21st issue of the McGill Daily, the word "plausible" in the first sentence of the second paragraph should read "implausible." The Daily regrets the error.

The McGill Daily

volume 88 number 6

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by **Jonah Engle**

Last Wednesday night's lineup at the Spectrum was a dream. A capacity crowd was treated to two of America's most insightful social critics, Michael Franti and Gil Scott-Heron, combining music with spoken word. Plus, local spoken word artists Alex Boutros and Kaarla Sundstrom were there to open the show.

Audience members already familiar with Franti's work through the Disposable Heroes of Hiphoprisy or his present 8-piece band, Spearhead, got to see a more complete picture of the artist that night. Franti's sense of humor was a revelation, quite in contrast to his militant recorded material.

Franti's set included pieces from DHH and Spearhead albums, as well as new material. The stripped-down presentation of the performance (he was accompanied only by a keyboard player and a percussionist on some songs) allowed the audience to focus on the lyrics.

What struck me was how well many of the songs worked as short stories which Franti, who's something of a ham, acted out. Franti prowled around on-stage in order to connect intensely with the crowd, using his striking figure of 6'6" and his mane of dreads to his full advantage. In his tales, Franti portrays ordinary people who confront social injustice in the course of their daily lives. He draws us so closely into their lives that we vicariously experience harsh realities in a way that allows us to empathize.

Franti makes his point without being pedantic. In *Gas Gauge* we follow a young man searching for work who is shot by a police officer. Another song invites the listeners to put themselves in the shoes of a series of characters, everyone from a racist store owner to a woman dying at the hands of her violent boyfriend.

The minimalist setting allowed Franti to stretch out, at times rapping, speaking, using call and response, singing or just telling stories depending on the mood of the piece. One piece titled *It is not my custom* was a hilarious send-up of the treatment Franti and his band mates had received

at Canada Customs just the day before. He came back for a blistering encore with *It's a crime to be broke in America*: "The media is talking 'bout the president having lipstick on his collar, I don't give a fuck about who Clinton's screwing in private, I wanna know who he's screwing in Public!"

After the show, I asked Michael, who has spent the past 4 years with Spearhead, if he'd been doing spoken word all along.

"Yes I have, actually that's how I got started at college, at various events on campus. This was around the time of student opposition to South Africa, and I started doing spoken word performances there [at college]. And that continued with the Beatnigs and the Disposable Heroes of Hiphoprisv."

Michael, not having a band with him on stage forces him to rework his material and connect with the audience in a different way. Indeed on Wednesday, there was a much closer rapport between audience and artist than there was at the Spearhead show I attended last year at the same venue. The solo format also attracts people who are into poetry and spoken word who wouldn't necessarily come to Spearhead shows.

I asked Franti about the power of hip-hop to break down racial walls, given that white youth are among the largest consumers of black popular culture.

"Black music is definitely popular among whites, but hip hop can't bring about true integration. For that to happen, you need equality, like in Cuba where I visited recently. Blacks and whites live together and they have access to the same opportunities."

change in government," Franti explained, "in peoples' attitudes, in the way society functions." He did acknowledge that artists can make a positive change, and said he loved playing shows like the one at Spectrum and inspiring people to get involved. But he compared the impact of artists on society to a blinking firefly when what we need is a beacon.

I asked him if he thought that the recent shift in Jamaican music, where singers have tended to move away from "slackness" (misogynistic and violent lyrics) toward more socially conscious lyrics, could be an example of a changing mentality in hip-hop.

"I don't, unfortunately. I would

love to see it happen, but it's not going to. Hip-hop is commercial. Most of what you hear is sampling old songs with [empty] lyrics." Which isn't to say that Franti dismisses the value of this kind of music, "When you hear a certain break mixed with a sample it can really

get you high. Hip-hop can bring a great feeling; you forget about the future and all your worries, it brings you into the moment...music is the meeting of God and humans."

I ended our conversation by asking about a new Spearhead album in the works.

"We've been working on making the studio bigger so I've spent more time beating on nails than on drums, but we'll have room for more live instruments."

"So the album will have a new sound?"

"Yeah, well, we're always trying to evolve."

Congratulations to the Concordia Student Union and the Graduate Students' Association for organizing the concert as part of their terrific orientation week.



MICHAEL TRANTI

Art History-120

ACCESSIBLE ART IN ONLY

ONE-HUNDRED AND TWENTY CENTIMETERS

by Julia Dault

Tucked away in the near-attic of the Marie Uguay Cultural Center is *Tondo Tondi*, a new collection that consists of ten circular canvases, all 120 cm in diameter. Each one was selectively assigned to a given artist in Montreal, their job: to fill the void of the Tondo.

Tondo essentially means round, in a round about way. The word is an abbreviation of the Italian *rotondo*, meaning, you guessed it, round. The circular, limitless form is not unknown in the history of art. It is a form that artists have been using since the Italian Renaissance. From Raphael's use in *La Madonna della Sedia*, and Botticelli's *La Vierge du Magnificat* to Claude Monet, Jackson Pollock and Serge Tossignant, to list a few.

In using this two-dimensional flattened sphere, *Tondo Tondi* unifies drastically opposing painting styles without losing the continuity of the show as a whole. Each canvas is vastly different from the next; some are bold and colourful, while others are more subdued. It is these variations and complementary styles that transform the gallery into a playground for the senses. Different paintings manage to provoke a range of different feelings from awe to disgust.

For example, Judith Berry's *Burial* is a wonderfully detailed aerial view of the desert and what seems to be a series of long treed areas. From

a far, the canvas rises and falls over deep yellow sand dunes.

Up close, each minuscule leaf of each tree has grown from Berry's patient hand.

RAPHAEL, MADONNA DELLA SEDIA, 1513 Pierre Blanchette has managed to expand the restricting diameter of his Tondo entitled 480, by filling it with a deepening ocean blue, and violating the perimeters with explosions of yellow and orange.



An untitled work by Kittie Bruneau is a Kandinsky-like assortment of colours and forms. In the center a pair of large mountainous red lips form a horizon. Fish dangle precariously from the sky, and a profiled man stares out at you from below.

Another painting, by Eric Simon, oozes a grotesque, twisted pair of siamese twins, who share an ear and stretched neck skin. *Life in a three-Torus* demands attention because it is so utterly disgusting; the twins wear expressions of extreme pain, anguish and contempt.

THEN AND NOW: TONDO TONDI REUNITES PAST AND PRESENT USING COMMON FORM



ÉRIC SIMON, FROM TONDO TONDI

From Michel Madore's marble like *Mythologie: Paysage...*, to Marcelle Ferron's feather textured piece *Untitled*, *Tondo Tondi* is essentially trying to capture the history of a shape and incorporate it with present-day, modern content.

Tondo Tondi will be displayed at the Marie Uguay Cultural Center until October 25th. 6052, Monk Blvd.

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Chil', This Ain't No Kiddi Fest

by salman m. husain

IMAGE&NATION COMES INTO ITS OWN AND HONEYCHIL', IT IS LOOKING FAAIN.
MMM MMM, MMM MMM, MMM.

Last week I went to Club Bunny —Ahh is no private-dance virgin no more! My first danse-privee experience can be compared to my first sexual experience: the intensity of feelings, the utter visceral rush of lap dancing still resonates in my memory cells because it, along with "Mike" (my first), has etched a position for itself.

I want to examine my reasons for not previously indulging in the sexual aromas of touch-me-not "Mike" and the slapping delights of his lap dancing. Perhaps all my life I was subconsciously conditioned by the heterosexist society to reject such tantalizing sensations as temptations to be avoided. Or else the same society entrenched ideas which looked at the whole business of private dancing as sleazy exploitation.

Yes, it is couched in a transaction, *mutual* transaction where spaces in fantasy are bought and sold, but this hardly constitutes sleazy exploitation in my opinion. Since my first experience I now feel liberated and recommend it to other gay men so they may also live their lives to the fullest without hesitation and lurking in the dark. What's next for me, the sauna?

With this in mind, I recall Robin Wood, who, in *The New Queer Cinema and Gay Culture: Notes from an Outsider*, states: "I believe strongly in the validity —even necessity— of speaking our own histories, of 'exposing ourselves', at least in the metaphorical sense... in order that such histories are shared: personal history is also social history."

Yes, "personal history is also social history." In the same vein this critic, along with authoring this article, is documenting personal history as a Brown-Queer-Muslim, because it is also social history. 'Exposing ourselves' is quite intimidating indeed, but keeping in toe with *Image&Nation's* coming into its

own, I shared my coming-into-my-own-and-looking-just-faain story.

A New Decade/A New Order

In its eleventh year, *Image&Nation* offers its standard peek-a-boo into pink real-

originally create its spaces of intellectual and physical, immediate and secondary appearances. Myths and realities are shared here through gestures and attitudes which confront us and go beyond ourselves.

Consider the "Allegory of the Cave" in Plato's *The Republic*. It can be applied to Gay Lib-

awakening in the Queer-positive individual is furthermore deduced as the beginning of gay studies and Gay Liberation movements in North America. Going back to enlighten the prisoners in the cave is part of the plight of "philosopher king (queen)" — *Image&Nation*.

neighbors and peeping Janes.

Les Corps Ouverts

Arab-French dream-boat Remi is caught between Paris/suburbia and sexual explorations. Running alongside this is a touching father-son relationship torn between loving and hiding sexual tendencies.

Dakan

This is the first film of its kind coming out of the African cultural background and that is what makes the film so very refreshing. There is no genre in the West to properly name the acting, but it can be described as theatric, not filmic. The exaggerated body language is comical without meaning to be. The story line is superb with its traditional and contemporary dichotomies between the city and the serendipitous way it moves along, and its conciliation keeping the viewer glued.

Only Human: HIV negative gay men in the AIDS epidemic

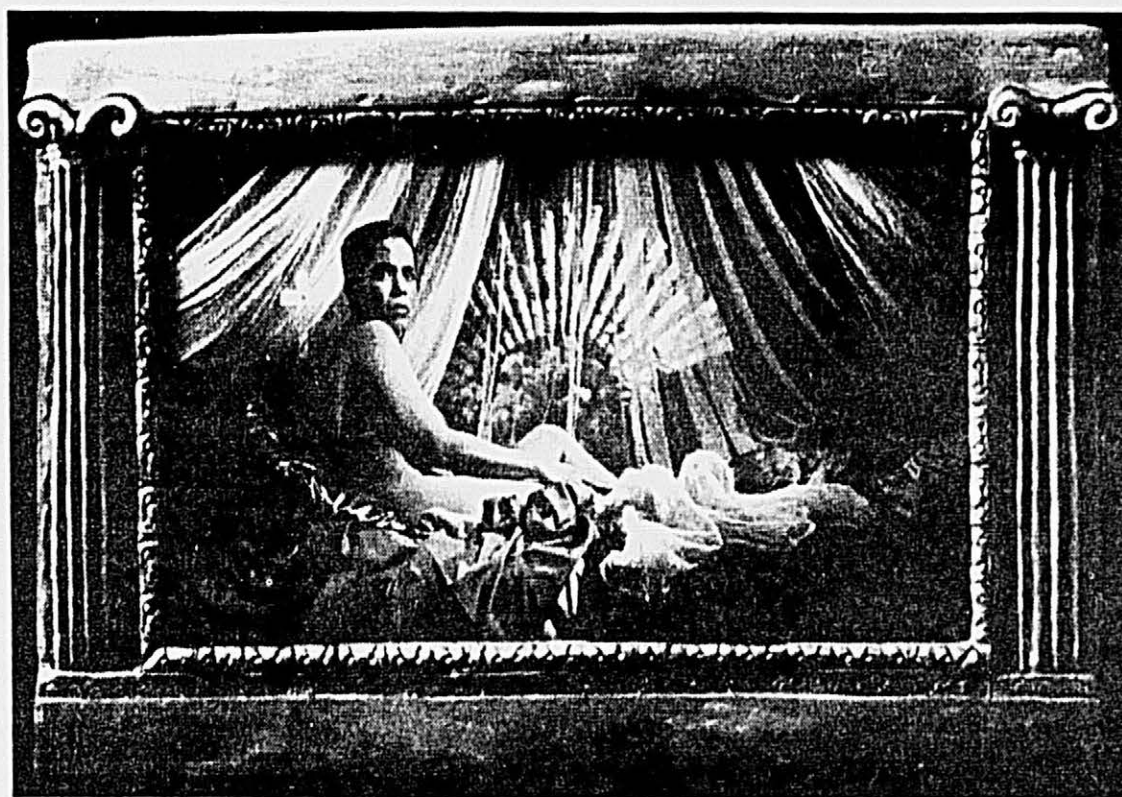
An interesting dramatized docu-drama that looks at HIV/AIDS from a negative, yet affected look. The angle is new: it sheds light on negative gay men living with and around HIV and the heavy loss in their lives. As the film unfolds it also deals with examining whether to choose a lifestyle without condoms which is quite informative and thought provoking.

Voila! there you have it. Go check out the films which tell Queer stories and provoke thoughtful questions in fiction, non-fiction docu-dramas and, of course, the avant-garde.

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SCENE FROM SABOR A MI

ity examinations, an intensely woven and diverse *More Mixed programs, Repeated Screenings*; and awarding of the PRIX BELL MOBILITY/ PRIX DU PUBLIQUE *Image&Nation* for the feature film that rings your bell. Also, to celebrate and pay homage to Montreal's lovechild bookstore L'Androgyne's 25th Anniversary, the Festival is presenting Armistead Maupin's *Tales of the City* and *More Tales of the City*.

Image&Nation offers a multifaceted gay and lesbian reality check. It offers an examination of the social, political and economical issues of living or hiding Queer lives by presenting the cultural back drop (since Queer is a cultural community) to mirror the Queer Community. It articulates its many ideological perspectives to reflect and

eration movement and Queer theory. "The Allegory of the Cave" can thus also be read with the "shadows" taking on symbolism for the heterosexist world; the homophobes are then the chained prisoners forced to watch these shadows. Shadows are the only reality the prisoners have known. This perpetuates as the "Nobel lie" that Queers for example, have no right to live. The prisoner who breaks the chains and experiences the world beyond the cave is thus read as the embodiment of a Queer-positive individual. The prisoner has seen the *natural* light of the sun outside of the cave and comes into his own by asserting that no more lurking or hiding in the shadows will do.

Indeed this academically derived intellectual stance or

Image&Nation is the philosopher king who examines the social, cultural, and economical concerns of everyday life. This years Festival begins on the 24th of September, and tickets can be bought from Drugstore on 1364 Ste-Catherine East. The philosophical king's side walk university this year is housed in cinema Le Parisien, 480 Ste-Catherine West; Cinema ONF, 1564 St Denis; and Salle J.A.DE Seve, 1400 de Maisonneuve West.

Salman Picks Minority Flicks

Sabor a mi (Savour me)

A dreamy, opulent, visually pleasing melodrama that explores desires and sexual masquerades between two hotty-tawty women who are

Dragging Seaweed Down Bay Street

by Paul Reeve

The family of Mary Seeburth, the young, awkward focus of maritime writer Elizabeth de Freitas's first novel *Keel Kissing Bottom*, is a difficult one to grow up with in the Halifax harbour. Mary's father spends most of his time in the basement absorbed in bizarre "experiments" with various tiny sea-dwelling creatures. Her cousin Sarah, casting a heavy shadow over Mary with her beauty and popularity, reaps endless reverie and admiration from Mary. And her three brothers, though of differing ages, form an impenetrable little society from which Mary is excluded, and which ties the brothers so closely together that they are sometimes difficult to tell apart.

The life of this family as a whole is also dominated by the mother's dementia. Mary's off-balance mother is obsessed with the ocean and believes that her family was marked by some higher force to be destroyed by the great Halifax explosion. She constantly tugs her children along into futile adventures in aimless marine navigation. This kind of foggy-headed boating stands in metaphorically for the mother's free-floating mind. And Mary's recurrent wish to see it run aground on solid earth provides the central binding image for the book: the keel of their rickety family boat kissing terra firma.

Collecting as many images as she can, the mother ensures that the victims of great disasters all eventually find their way onto the walls of the family home. Mary is particularly struck by pictures of a great fire on Bay Street in distant, near-mythical Toronto. Her shackled imagination latches onto this distant and glittering city. So when Sarah moves to

Toronto to pursue a more glamorous life, an unbelievably naive Mary decides to follow her mentor.

Mary saddles an old nag of a horse and sets off on its back to ride from Halifax to Toronto. They have a hard journey, with a few

A REVIEW OF *KEEL KISSING BOTTOM*

BY ELIZABETH DE FREITAS



PAUL REEVE, INTER-PROVINCIAL CORRESPONDENT

PHOTO BY LAURI BRAUN

misadventures, but they ultimately make it to the big city. The image of a tired Mary Seeburth, riding along the crowded streets of downtown Toronto in the daytime on a haggard horse, searching for Bay Street and the Toronto Stock Exchange, is one of the most amusing ones in this morosely silly book.

It is in a strange Toronto strip club that Mary finds Sarah playing a mermaid. Despite her degrading and totally non-glamorous job, Sarah is able to help Mary out by pawning off jewelry given her by adolescent admirers. She then sends her off to Bay Street to make her fortune by

finding a wealthy man.

In a strange way, it works. Mary stumbles into life with a securities trader who has a thing for women with exaggerated features like Mary's out-of-proportion posterior. He also has a weird machine stashed away in an old office back room, with which he wants Mary to subjugate him. Frightened at first, Mary runs off to play in a film with a cast of freaks; but as this turns sour, she decides to return to the Bay Street man and his machine. Mary finally manages to shake herself free of her mother's recurrent image at the helm of that free-floating boat.

But it is replaced by a still more striking image at the book's close: substituted for the steering wheel of a boat is a very puzzling, much larger, human wheel.

In *Keel Kissing Bottom*, Elizabeth de Freitas creates a marvelous little world of parochial, maritime absurdities. The Seeburth family is a compellingly strange bunch with odd ways of expressing totally human concerns with mortality, love, and freedom. Their individual pathologies are woven in a messy tapestry around the far-distant mother's mind. Mary's quest is a way both of coming to terms with the legacy her mother

leaves, and of establishing her freedom.

The places and characters in the book are quirkily and clearly observed. De Freitas writes well: her clever prose, while wavering sometimes towards the cutesy and the trivial, is a good support for both the comedy and the pathos of the story.

Like much Canadian fiction, this book could be criticized for coming from too local and parochial a viewpoint. But I would defend this book on the grounds that its subject matter, regardless of its regional focus, is of interest to everyone - and that it's come in an entirely palatable package.

Where are Your Friends and Neighbours?

A FILM FASCINATED WITH SEX, POWER AND MONEY

by Autumn Haag

On the surface, Neil LaBute's new movie, *Your Friends and Neighbors*, could be a soap opera. The movie's six characters, whether single, dating, or married, are having problems with their sex lives and engage in meaningless affairs in an attempt to fix those problems. The story deals with a married couple, (Aaron Eckhart and Amy Brenneman) with lackluster marital relations. The husband admits to his friends that he is his own best sexual partner, while his wife is conducting an affair with his best friend, (Ben Stiller). The friend is a drama professor living with his girlfriend (Catherine Keener), who thinks he talks too much during sex, and so begins an affair with an artist's assistant, (Nastassja Kinski). The lone card is the third friend of the two men, (Jason Patric). He is a handsome doctor who screams at women for getting their period during sex with him, and who tells his buddies with amazing sensitivity about how he raped a boy in high school.

While the idea for the film is a good one —although not entirely original— what was really amazing was how the characters made themselves out to be ordinary human beings, similar to us in more ways than we'd care to admit. The hopelessness of life, sexual frustration, and cruelty play a substantial part in the thoughts and lives of the people in the movie, and to a lesser degree, in our lives as well. The characters in *Your Friends and Neighbors* could be exaggerated versions of people you live with or have relationships with. Even more frightening, they could be you. The character's names are never spoken during the movie, and the setting of the film is equally obscured, giving the film a universal atmosphere. With no specific location revealed, the viewer is allowed to place the action in any setting. "That's what's so great about

this movie," says Ben Stiller, "It's almost a barometer of the people who watch it. Like certain people I know will watch it and go, 'What was that? Those people were horrible. They were so screwed up.' And those are the people who I know are totally in denial about everything that's going on in their lives."

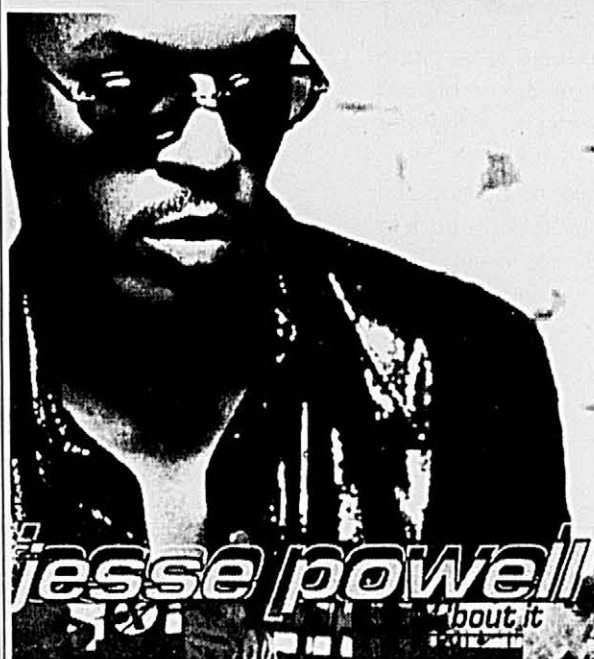
The drama professor, in reference to a play he's teaching, tells his students that it's all about people wanting to fuck. But he might as well have been talking about the roots of his and his friends' problems. The only time they seem genuinely happy is when regaling their buddies with their best sex stories in a locker room or when initiating a new affair.

In many ways the film is a reflection of today's fascination with the sex, power, and money trinity that drives and endlessly amuses our society. It's what motivates the characters to do what they do, and it explains a lot of our own actions as well. You could say that LaBute's new film and its characters are a microcosm of today's society: its obsessions and repeated failures. You want to tell the characters in the movie to stop messing up their lives, pull themselves together. In this example of art imitating life though, not much seems to change.

Overall, I would highly recommend this film. The actors all conveyed their unhappiness well, even under the false cheerfulness they were often forced to show. Jason Patric in particular was excellent. Although his character's disgust for fellow man and his misogynist tendencies were overwhelming, he was never one-dimensional.

There are many funny scenes in the movie, but just as many in which the audience sat in stunned and uncomfortable silence. The script and direction, both by Neil LaBute, are cutting, and shock the audience into thinking about and questioning the actions of their own friends and neighbors.

CD Reviews



**JESSE POWELL
'BOUT IT
(RCA RECORDS)**

by Nicole Burgess

A new comer to the R&B scene, Jesse Powell has a soothing voice, yet one which borders on the soporific. Though this CD displays potential, it wasn't able to break the mold of the generic R&B artist who 'borrow beats' and buy lyrics. Besides the songs "I Wasn't With It" and "Bout It, 'Bout It" I would have to consider this CD easy listening, perhaps something to put on to mourn the loss of that significant someone.

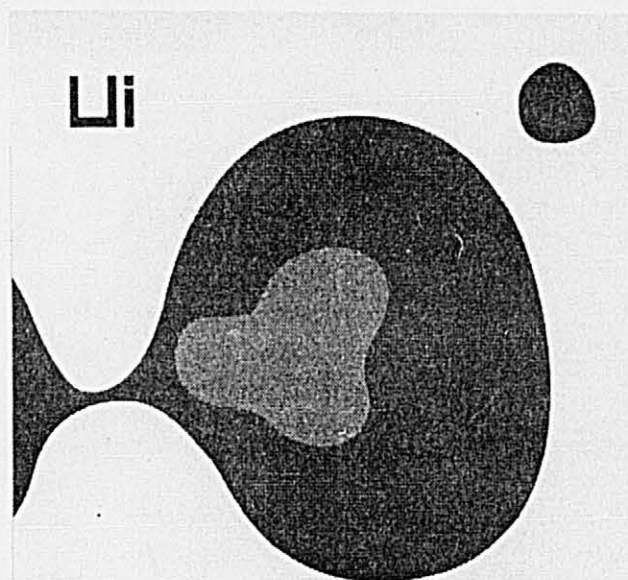
As a long time R&B connoisseur, I was disappointed with the lack of originality evident in "I Can Tell". Underneath the overproduction and unimaginative lyrics in songs like "She Wasn't Last Night," I uncovered some measure of Jesse's artistry. It is possible that this CD will grow on you after a few listens, but then again, maybe not. Unfortunately, I was unable to get into the album. For those who appreciate good R&B, hold out on buying this CD - no disrespect.

**UI
LIFELIKE
(SOUTHERN)**

by Matthew Murphy

Two years ago I took the quintessential college student road trip to New York City with my mom for opening night at the Met. Placido Domingo played the lead in

ventured out of uptown and off-Broadway for the *Blue Man Group: Tubes*, which I was sure would be over-hyped cultural slumming. Instead, the performance was athletic, and the music humorous and engaging. Clem Waldmann was part of the house band at the time, and the same irony and viscerality of his work with *Blue Man* informs his work with *Ui*, NYC's most acclaimed post-rock, art-house band. Another possible vestige of those past gigs is the interplay of man and machine, which, for example, plays out beautifully on the second track of *Ui*'s latest full length, "Life-



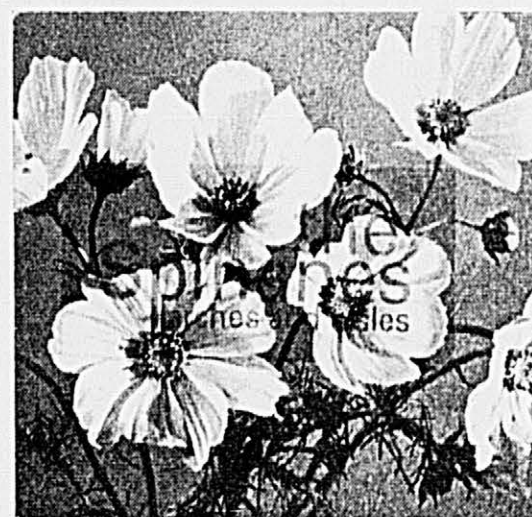
like." The genre of the album is a precise and pounding drum and bass. Yet on this second track, "Blood in the Air." A

twangy, country tune (country being the most human genre known) weaves unsure in and out of the timpanic assault, like a man lost in a maze. The result is a music almost sympathetic to the man, somewhat siding with the machine, and so full of irony and detachment, that the songs seem like life.

**THE SPINANES
ARCHES AND AISLES
SUBPOP**

by Ben Hardy

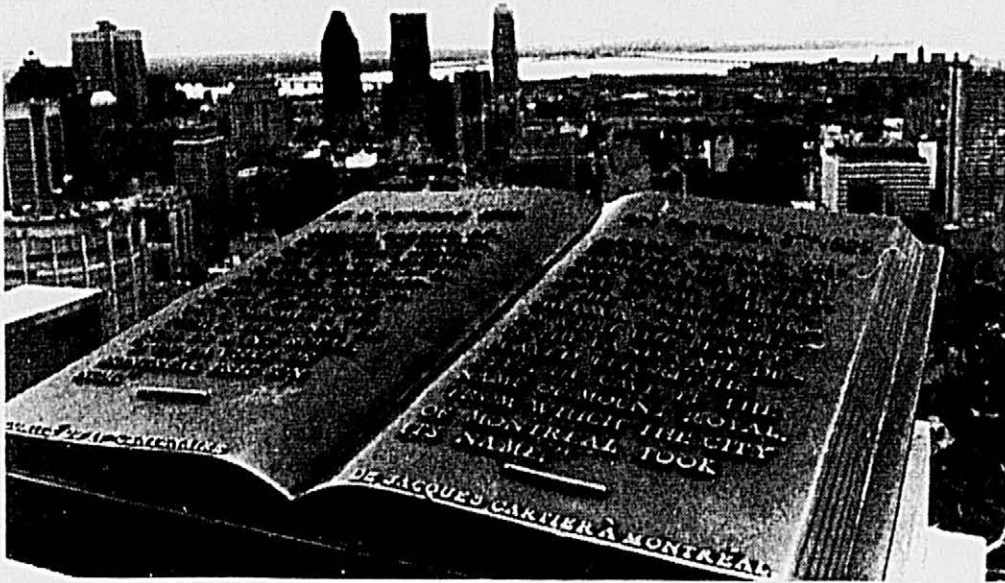
Well, what can I say about the Spinanes? This is, I think, their third full length album. Formerly a duo comprised of singer/songwriter Rebecca Gates and drummer Scott Plouff, Plouff has de-



parted to play with Built to Spill. No longer really a band, the Spinanes are now more accurately Rebecca Gates and friends. While I'm not really familiar with the earlier records, they had a reputation for being straight ahead, minimalist guitar-drums-voice style indie pop. *Arches and Aisles* moves away from that sound, incorporating more bass and organ. At times, it is very reminiscent of the moody, mellower side of Liz Phair, Jennifer Trynin or Aimee Mann. The twelve songs which comprise *Arches and Aisles* are all very very nice, if not ground breaking (easy on the ears if you will). Most of the songs aren't especially memorable, but the CD seems to keep finding its way into my player. Yeah. Its good.

A Cloudy Day on Mont-Royal

photos by Céline Heinbecker



On October 2, 1535....



Lenses



Ice-Storm recovery warrior



PHOTO BY BRIAN BALLI



Taking stairmaster literally



Cyclist in contemplation

Thursday, September 24

Opera Quiz. Witty quizmaster Stuart Hamilton will challenge a panel of Montreal experts in the East Lounge of Pollack Hall during the intermission of the opening concert of the CBC/McGill Concert Series. The show begins at 7:30pm, tickets are \$15/\$10.

Did you know that second hand smoke contains more harmful toxins than first hand smoke, while it provides only one third of the nicotine! If you enjoy feeling smug and meddling in other peoples' business, come to the first meeting of the McGill Anti-Smoking Society at 5pm in Shatner 310.

All queer women are invited to this year's first Queer McGill's Womens' Group. The meeting will be held in room 423 of the Shatner building at 6:30pm. Call 398-6822 for info.

CKUT 90.3FM's Annual yard sale. Come get first pick of what is now understood to be a choice litter. Equip yourself with all you ever needed, including baked goods, all at bargain prices. The sale will be held at 3647 University from 10am to 7pm.

No Time to Lose: The importance of early recognition of mental illness. Dr. Lili C Kopala of the Department of Psychiatry of Dalhousie University will be speaking in the Hall building of Concordia University. Show starts 7pm.

Friday September 25

The Montreal Museum of Fine Arts is having an open house for Quebec university and CEGEP students. Students will receive free admission between 11am and 6pm upon presentation of a valid student card. Attractions include; Alberto Giacometti (sculpture), Time of the Nabis (old paintings) and a 15% student discount at the Museum boutique

Image&Nation and Les Femmes Brunchées present a dyke media extravaganza. At Studio XX 5:30 to 7:30 p.m. at 24 Mont-Royal ouest #605 call 845 7934 for info.

Opera Quiz. Quizmaster Stuart Hamilton will test the wits of the students of the Faculty of Music at McGill. Three voice student will go head to head with Hamilton in the East Lounge of Pollack Hall at 2:30pm. After the quiz Hamilton will hold a master class in the Pollack Concert Hall. Both

events are open to the public and admission is free.

Queer McGill's Men's Group will have their first meeting of the year at 7pm at U.T.C (3521 University St.) Call 398-6822 for more info.

Queer McGill's Coming Out Group will hold their first meeting of the year at 5:30pm, room 423 of the Shatner Building. All genders encouraged. Call 398-6822 for info.

The Yellow Door presents an evening of Folk music. Williams will be opening for Bill Bourne. Doors open at 8pm, 3625 Aylmer, admission: \$10 general, \$5 student

CKUT 90.3FM's Annual yard sale. Come get first pick of what is now understood to be a choice litter. Equip yourself with all you ever needed, including baked goods, all at bargain prices. The sale will be held at 3647 University from 10am to 7pm.

Objects Restored, Junk Revealed. A workshop on the conservation of historical objects will be led by McCord's Conservator, Anne MacKay. Show starts 2pm at the McCord Museum.

Saturday, September 26

The Yellow Door presents another evening of Folk music. Dave Johnson will be opening for Sienna and Friends. Doors open at 8pm, 3625 Aylmer, admission: \$5 (or best offer)

The Rogue Scholars will perform a show of Word and Beat at Chalice. Doors open at 8pm, admission is \$7.

Imago and the Journees de la Culture will hold an open rehearsal of their upcoming production Snapshot, from 5 to 7 at the Found Studio, 5369 Saint-Laurent Blvd.

Trade Silver Objects: workshop guests will be given a tour of little silver things scattered around the McCord Museum. Starts 10am.

Manituminaki: The Power of Glass Beads Saturday 26 and Sunday 27 at 2 p.m. with a tour of the McCord Museum (690 Sherbrooke St. O) followed by a hands-on activity call 398-7100, ext.234

Sunday, September 27

Trekking Mount Sutton. The McGill young alumni invite you to join them on a guided trek to the top. The group will meet

Events

at 10am at the ski base of Mount Sutton, the cost is \$10. Call 398-3551 for more info.

Imago and the Journees de la Culture will hold an open rehearsal of their upcoming production Snapshot, from 5 to 7 at the Found Studio, 5369 Saint-Laurent Blvd.

Trade Silver Objects: workshop guests will be given a tour of little silver things scattered around the McCord Museum. Starts 10am.

Monday, September 28

Practicing Self-Expression: A Group For Women, with visualization, role playing, and discussion for a duration of 10 weeks with a sliding scale fee. Open to all denominations, call 937-5351, local 234.

Wednesday, September 30,

The Literary Translators' Association of Canada and the Ordre des traducteurs et interprètes agréés du Québec present readings of literary translations in French and English at 7:30 at La Butte Saint-Jacques at 52 Saint-Jacques Street. It's free.

Saturday, October 3

Less is More: Developing resourcefulness, a workshop by Peggy Holt will be held at Dawson College, 4001 De Maisonneuve West, Room 3F1 from 9am to 3pm. The cost is \$90 (a price which will no doubt develop Peggy's resources).

Calling all Space Cadets! Do you find yourself staring blankly into space, wondering "does Tang actually taste good in space?" Then come join the spacey Dr. Dave Williams of the Canadian Space Agency (now part of the federal government's essential services). Topics of the discussion include, "Why Canadians in space are better than Canadians in Hospitals". Dr. Dave will also present the McGill Society of Montreal Crest that he smuggled aboard the shuttle. Show begins at 10am in the Otto Maass Chemistry Building. Tickets \$5 adults, \$3 children.

Ongoing

The Atwater Library Book Sale Room is selling quality used books at reasonable prices. The Sale Room is open

Thursdays, Fridays and Saturdays from 1 pm to 4 pm at the Atwater Library on 1200 Atwater. For more information, call 935-7344.

The Canadian Centre for Architecture is continuing their exhibition *The American Lawn: Surface of Everyday Life*, a multimedia show offering a fascinating new perspective on the mundane but all-important institution of the lawn. Visitors will be able to participate in an architectural tour of the CCA, Shaughnessy House and the outdoor sculpture garden, as well as partake in other activities. For more information, call 939-7000.

La Galerie VOX is presenting *Déplacements*: an exhibition focusing on the hybrid practices that transform the photographic image. In the chosen works, the artists are submitting the fixed image to several displacements; some are deployed in different places and times, acquiring history and volume, becoming interactive, encrusting their presence in the walls, installing themselves in the floor and floating in space. La Galerie VOX is at #301 460 Ste-Catherine West. The exhibition is open to the public.

RECLAIM is offering free, confidential one on one literacy tutoring in the Day Or Evening. Please, tell any illiterate friends or Tribune editors that you may know. Call Reclaim at 369-7835.

Calls for Volunteers

Want to have thousands hear what you want to say? Come write for the McGill Daily! The Daily invites all interested parties to come and help out with writing, photos, or layout. No experience is necessary! Drop by the office at Shatner B-03 or call 398-6784.

The CLSC NDG/Montréal West is presently looking for volunteers to assist individuals with different needs on a one to one basis or to help with office/reception work. Tasks range from accompaniment of clients, food shopping, meal preparation to running small errands and clerical work. Information sessions will be held on Monday September 14 at 7 pm and September 15 at 1:30 pm at 2525 Cavendish. For more information, call the CLSC Volunteer Coordination office at 485-7811, ext. 1015 or 1020.

If you love babies or want experience working with infant twins, CLSC René-Cassin needs

you. The organization is seeking volunteers to work one-on-one with overwhelmed families who recently have had twins in the West End. Patience, reliability and experience with this age group is necessary. Call Elizabeth at 488-9163 ext. 351 for more information.

Help stop elder abuse! The Elder Abuse Info-line is seeking bilingual volunteers to help seniors in need and raise awareness around elder abuse and seniors' rights. As a volunteer, you will receive appropriate training, develop communication skills and be part of a dynamic volunteer team. For more information, call Heather Hart at 488-9163 ext. 360.

Volunteer to be a Best Buddy! Best Buddies creates friendships between people with developmental disabilities and college students. If you would like to be a Student Best Buddy, come to the information session on Monday September 21 in Shatner 310 at 6 pm. For more information, e-mail bb@ssmu.mcgill.ca

Auditions for the Westmount Youth Orchestra are currently taking place. The orchestra, under the direction of Mark Simons, rehearses on Saturday mornings. A new chamber music program is also being offered. For more information, call 938 9584 or 483 4133.

Santropol Roulant is looking for volunteers interested in helping deliver meals to those who are living with a loss of autonomy. With project GO, student involvement is facilitated by bringing meals to the Shatner Building. Meals are delivered by foot in teams of two. Those interested are encouraged to call Genvieve at 282-0245.

If you love Children or want experience working for preschoolers, CLSC René-Cassin needs you. Call Elizabeth at 488-9163 local 351 for more info.

Contactivity Centre for Seniors, is looking for volunteers and donations. Activities include, a telephone check up service, community involvement for elders, social development, health and physical well being programs and home support services. Contact 932-3433 for more info.

The Shalom Line is looking for patient and compassionate listeners, over 20 years of age, to volunteer on their confidential, anonymous listening line. If you are interested in getting involved call 735-3541

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.75 per day, 3 or more consecutive days, \$4.25 per day. General Public: \$6.00 per day, or \$5.00 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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